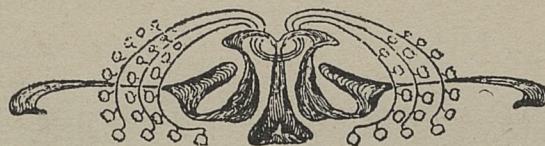


# PHILIPPE LIBERMANN.

## Méthode pratique de Piano

Collection de morceaux à une, deux et quatre mains rigoureusement gradués et extraits des méthodes des plus grandes célébrités pédagogiques contemporaines comme:

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par le prof. A. MICHAŁOWSKI

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180



## Méthode pratique de Piano.

10 LIVRE.

8108

Mw

III

1/10

## La Mésange.

Moderato.

ROMANCE.

P. SAEGEL.

N<sup>o</sup> 1.

5

*mf*

*dim.*

*mf*

5 3

2

*f*

*pp Echo*

*mf*

*f*

*pp Echo*

*p*

*mf*

*dim.*

5 3

G. 4812 W.

K 1953 m 1161





## La Mouette.

RÊVERIE.

Allegretto.

No. 2.

3

*p* *pp* *p*

5

*pp* *f* 1

*mf* *f* *mf*

*dim. e riten.* *a tempo.* 3

*p* *pp*

5

*p* *pp*



## L'Auftruche.

MARCIETTA.

*Albi. Jac. Moderato.*

Nº 3.

The musical score is written for piano and bass. It consists of five systems of two staves each. The tempo is marked 'Moderato'. The key signature has one flat (B-flat). The score includes dynamic markings (*p*, *f*, *mf*) and articulation (accents). Fingerings are indicated by numbers 3, 5, and 8. The piece ends with a double bar line and a final '8' in the bass staff.



# Le Paon.

5

PARADE.

Lento e pomposo.

Nº 4.

The musical score is written for piano and bass in 2/4 time, with a key signature of one sharp (F#). It consists of five systems of staves. The first system is labeled 'Nº 4.' and includes dynamics *mf*, *f*, and *mf*, with a finger number '5' above the first measure and below the last. The second system includes dynamics *f* and *f*, with a finger number '3' above the last measure and '5' below the last. The third system includes dynamics *ff*, *pp*, and *f*. The fourth system includes dynamics *ff*, *p*, and *mf*, with a finger number '5' above the last measure and below the last. The fifth system includes dynamics *f* and *f*. The score is characterized by long, flowing melodic lines in the right hand and more rhythmic, often sustained, lines in the left hand.



## Le Coucou.

CHANSON.

Allegretto.

No 5.

Cou - cou Cou - cou

Cou - cou Cou - cou Cou -

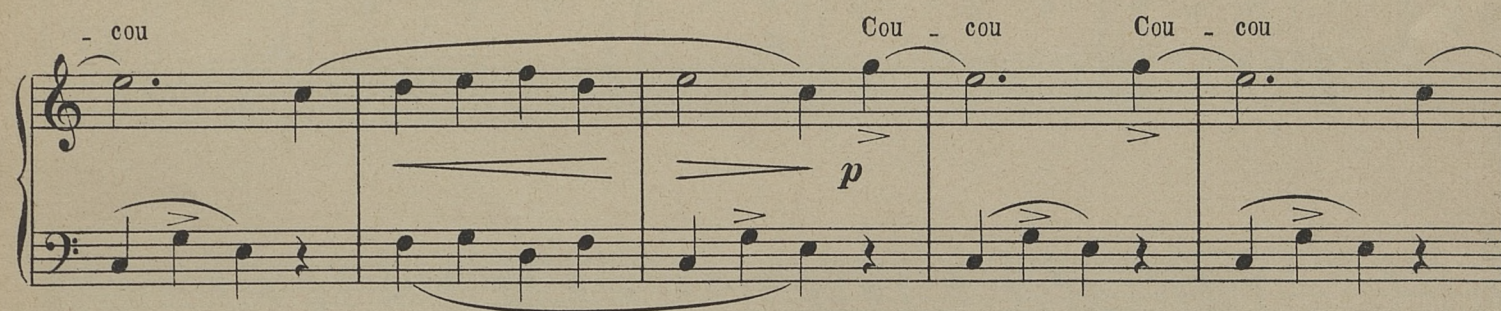
- cou Cou - cou Cou - cou Cou -

- cou

*f* *p*

2







H. BOCKLET.

Nº 6.

Handwritten musical score for Nº 6 in common time. The treble staff begins with a first finger (1) fingering and contains eighth-note patterns. The bass staff begins with a fifth (5) fingering and contains whole notes.

Nº 7.

Handwritten musical score for Nº 7 in common time. The treble staff contains whole notes, with a first (1) and fifth (5) fingering indicated at the beginning. The bass staff contains eighth-note patterns.

Nº 8.

Handwritten musical score for Nº 8 in 3/4 time. The treble staff contains eighth-note patterns, with a first (1) fingering indicated. The bass staff contains dotted half notes, with a fifth (5) fingering indicated.

Continuation of the musical score for Nº 8 in 3/4 time. The treble staff contains eighth-note patterns. The bass staff contains dotted half notes.

Nº 9.

Handwritten musical score for Nº 9 in 3/4 time. The treble staff contains dotted half notes, with a first (1) fingering indicated. The bass staff contains eighth-note patterns, with a fifth (5) fingering indicated.

Continuation of the musical score for Nº 9 in 3/4 time. The treble staff contains dotted half notes. The bass staff contains eighth-note patterns.



Nº 10.

1

5

Nº 11.

3

5

Nº 12.

3

5

Nº 13.

3

5



Nº 14.

3  
5

Nº 15.

1  
5

Nº 16.

3  
5 1

Nº 17.

1  
3



N<sup>o</sup> 18.

Tempo di Valse.

A. Le CARPENTIER.

N<sup>o</sup> 19.




C. SCHATZ.

Nº 20.



F. WOHLFAHRT.

Nº 21.





Nº 22.

5 3 5 4

5 1 5 1 4

5 4 3 1 3 4

5 4 3 1 3 4

K. ZUSCHNEID.

Nº 23.

3 4 1 3 4 5 2

3 4 1 3 4 5 2

3 5 3 4

3 5 3 4

Nº 24.

3 4 3 4 3 4 3 4

3 4 3 4 3 4 3 4

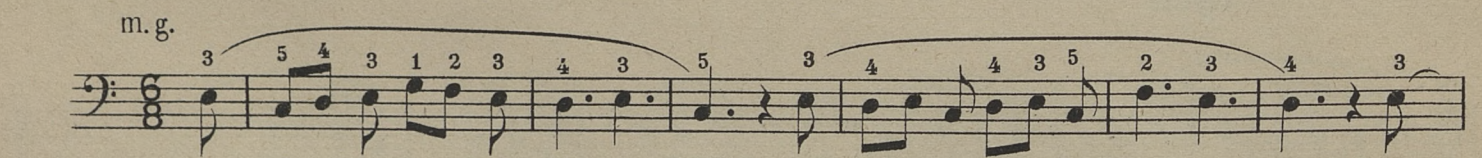
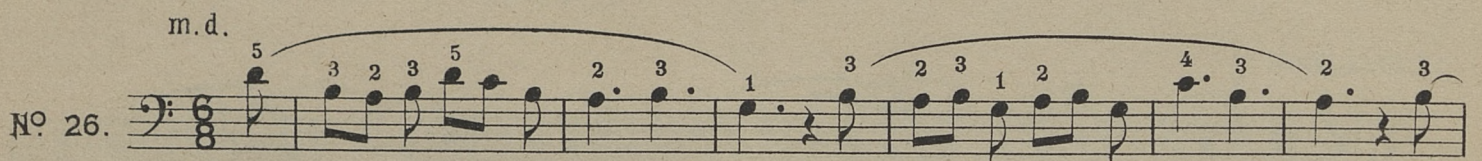
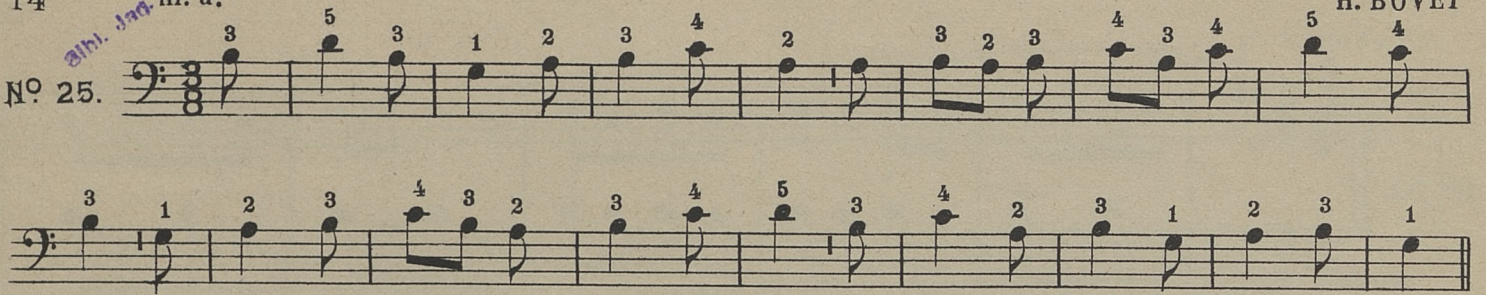
*legato*

2 1 2 3 4 1 5

2 1 2 3 4 1 5



No 25.





m.d. 3 1 3 1 2 3 1 4 2 3 1 5 4 3 2 3 4 3 2

N<sup>o</sup> 27.

m.d. 5 4 3 3 4 3 4 3 2 2 3 2 1 2 3 2

m.g. 1 2 3 3 2 4 5 4

N<sup>o</sup> 28.



Two systems of piano exercises, each consisting of a grand staff with two staves. The first system contains five measures, and the second system contains five measures. Fingerings are indicated by numbers 1-5 above or below notes.

Nº 29.

Exercise Nº 29, consisting of two systems of piano exercises. Each system has two staves. The first system is marked 'm. d.' and 'm. g.' and has five measures. The second system has five measures. Fingerings are indicated by numbers 1-5.

Two systems of piano exercises, each consisting of a grand staff with two staves. Each system has four measures. Fingerings are indicated by numbers 1-5.

Nº 30.

Exercise Nº 30, consisting of a grand staff with two staves. It has five measures. The right staff is in treble clef and 4/4 time, and the left staff is in bass clef and 4/4 time. Fingerings are indicated by numbers 1-5.

H. BOCKLET.



Nº 31.

4/4

4/4

Nº 32.

4/4

Nº 33.

3/4

3/4



Nº 34.

Handwritten musical score for No. 34, measures 1-6. The piece is in 6/8 time. The treble staff features a melody with a triplet of eighth notes in measure 1, followed by eighth and sixteenth notes. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. Fingering numbers 5, 1, and 2 are indicated below the first three notes of the bass staff.

Handwritten musical score for No. 34, measures 7-12. The melody continues with eighth and sixteenth notes, and the bass staff maintains the accompaniment pattern.

Nº 35.

Handwritten musical score for No. 35, measures 1-3. The piece is in 3/4 time. The treble staff has a melody of quarter and eighth notes. The bass staff has a simple accompaniment of quarter notes. Fingering numbers 5 and 2 are shown below the first two measures of the bass staff.

Handwritten musical score for No. 35, measures 4-8. The melody and bass line continue through these measures.

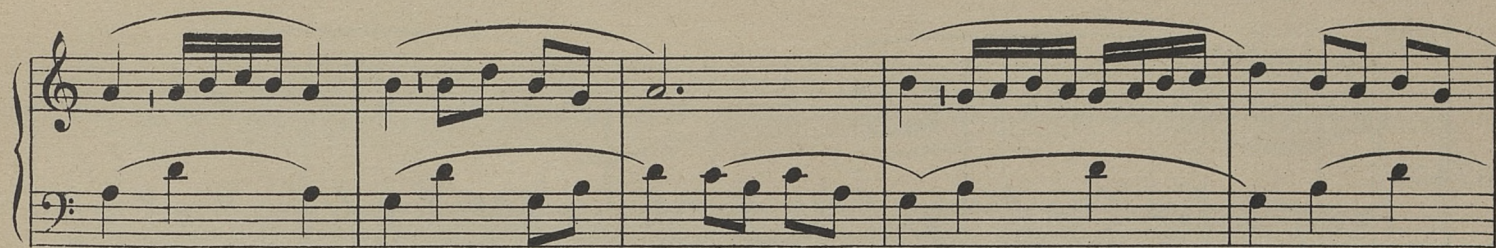
Nº 36.

Handwritten musical score for No. 36, measures 1-8. The piece is in 6/8 time. The treble staff features a continuous eighth-note melody. The bass staff has a simple accompaniment. Fingering numbers 5 and 1 are indicated below the first two measures of the bass staff.

Nº 37

Handwritten musical score for No. 37, measures 1-5. The piece is in 3/4 time. The treble staff has a melody with eighth-note triplets. The bass staff has a simple accompaniment. A fingering number 5 is shown below the first measure of the bass staff.







N<sup>o</sup> 40.

Measures 1-4 of No. 40. Treble clef, 3/4 time. Measure 1: Treble has a triplet of eighth notes (G4, A4, B4) beamed together, followed by a quarter rest. Bass has a quarter note G2, eighth notes A2, B2, C3, and a quarter rest. Measure 2: Treble has a quarter note B4, eighth notes A4, G4, and a quarter rest. Bass has a quarter note D2, eighth notes E2, F2, G2, and a quarter rest. Measure 3: Treble has a quarter note F4, eighth notes E4, D4, and a quarter rest. Bass has a quarter note A2, eighth notes B2, C3, D3, and a quarter rest. Measure 4: Treble has a quarter note E4, eighth notes D4, C4, and a quarter rest. Bass has a quarter note B2, eighth notes C3, D3, E3, and a quarter rest.

Measures 5-8 of No. 40. Treble clef, 3/4 time. Measure 5: Treble has a quarter note D4, eighth notes C4, B3, and a quarter rest. Bass has a quarter note F2, eighth notes G2, A2, B2, and a quarter rest. Measure 6: Treble has a quarter note C4, eighth notes B3, A3, and a quarter rest. Bass has a quarter note E2, eighth notes F2, G2, A2, and a quarter rest. Measure 7: Treble has a quarter note B3, eighth notes A3, G3, and a quarter rest. Bass has a quarter note D2, eighth notes E2, F2, G2, and a quarter rest. Measure 8: Treble has a quarter note A3, eighth notes G3, F3, and a quarter rest. Bass has a quarter note C2, eighth notes D2, E2, F2, and a quarter rest.

N<sup>o</sup> 41.

Measures 1-4 of No. 41. Treble clef, 2/4 time. Measure 1: Treble has a triplet of eighth notes (G4, A4, B4) beamed together, followed by a quarter note C5. Bass has a quarter note G2. Measure 2: Treble has a quarter note B4, eighth notes A4, G4, and a quarter note F4. Bass has a quarter note F2. Measure 3: Treble has a quarter note E4, eighth notes D4, C4, and a quarter note B3. Bass has a quarter note E2. Measure 4: Treble has a quarter note D4, eighth notes C4, B3, and a quarter note A3. Bass has a quarter note D2.

Measures 5-8 of No. 41. Treble clef, 2/4 time. Measure 5: Treble has a quarter note G4, eighth notes F4, E4, and a quarter note D4. Bass has a quarter note C2. Measure 6: Treble has a quarter note F4, eighth notes E4, D4, and a quarter note C4. Bass has a quarter note B1. Measure 7: Treble has a quarter note E4, eighth notes D4, C4, and a quarter note B3. Bass has a quarter note A1. Measure 8: Treble has a quarter note D4, eighth notes C4, B3, and a quarter note A3. Bass has a quarter note G1.

N<sup>o</sup> 42.

C. ZUSCHNEID.

Measures 1-6 of No. 42. Treble clef, 3/4 time. Measure 1: Treble has a quarter note G4, eighth notes A4, B4, and a quarter note C5. Bass has a quarter note G2. Measure 2: Treble has a quarter note F4, eighth notes E4, D4, and a quarter note C4. Bass has a quarter note F2. Measure 3: Treble has a quarter note E4, eighth notes D4, C4, and a quarter note B3. Bass has a quarter note E2. Measure 4: Treble has a quarter note D4, eighth notes C4, B3, and a quarter note A3. Bass has a quarter note D2. Measure 5: Treble has a quarter note C4, eighth notes B3, A3, and a quarter note G3. Bass has a quarter note C2. Measure 6: Treble has a quarter note B3, eighth notes A3, G3, and a quarter note F3. Bass has a quarter note B1.

Measures 7-10 of No. 42. Treble clef, 3/4 time. Measure 7: Treble has a quarter note E4, eighth notes D4, C4, and a quarter note B3. Bass has a quarter note A1. Measure 8: Treble has a quarter note D4, eighth notes C4, B3, and a quarter note A3. Bass has a quarter note G1. Measure 9: Treble has a quarter note C4, eighth notes B3, A3, and a quarter note G3. Bass has a quarter note F1. Measure 10: Treble has a quarter note B3, eighth notes A3, G3, and a quarter note F3. Bass has a quarter note E1.



P. STEENFELDT.

Nº 43.



Nº 44.



Nº 45.



C. ZUSCHNEID.



Nº 46.





Nº 47.

3

1 *sempre legato*

3 5 4

Nº 48.

Allegro.

H. REISER.

*mp*

5 3

5 1 3 1

1

1

1



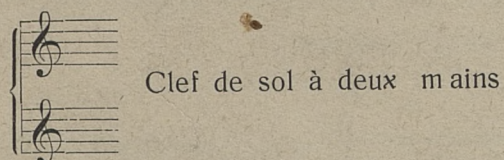




# Table des matières

## 1-r Livre

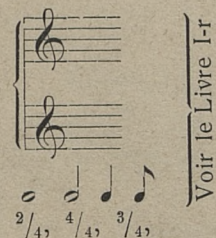
### I. Morceaux à une voix.



Valeurs.  
Mesures.  
c—g Etendue

## 2-e Livre

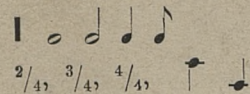
### I.



Etendues différentes

Lignes supplémentaires

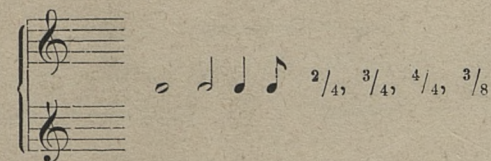
## 3-e Livre



Clef de fa

Etendues différentes

## 4-e Livre



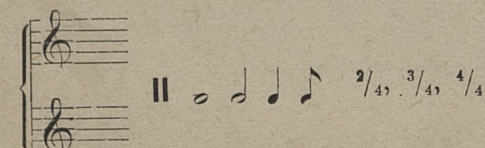
### II. Morceaux à deux voix

Etendue c—g

## 5-e Livre

Suite du 4-e Livre

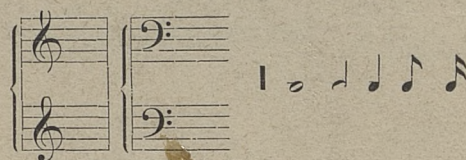
## 6-e Livre



(Morceaux à deux voix)

Etendues différentes

## 7-e Livre

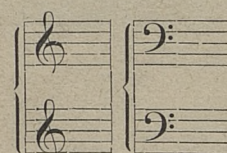


Morceaux à une voix

Altérations

Etendues différentes

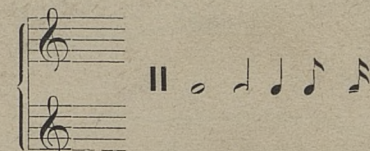
## 8-e Livre



Rythmes  
développés

(Etendues différentes)

## 9-e Livre

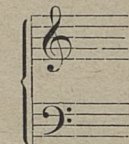
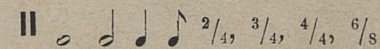


Morceaux à deux voix

Altérations

(Etendues différentes)

## 10-e Livre

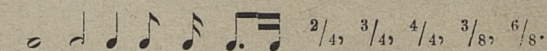


Clef de fa à main gauche

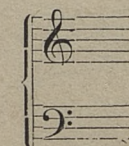
Morceaux à deux voix

Etendues c—g et différentes

## 10-e Livre A



III Accords



Clef de fa à main gauche

Altérations

Etendues différentes

